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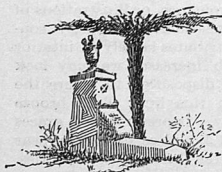
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## SANITARY HOUSE FURNISHING.

BY GLENN BROWN, A.A.I.A.,

Consulting Architect for House Sanitation, Washington, D. C.

## PART V.—THE DINING-ROOM.



THE indispensable pieces of furniture in a dining-room are the sideboard and extension table. The illustration accompanying this article gives suggestions for their construction. Wall and floor coverings, drape-ry, and other things which go to complete the furnishing of the dining-room, will be considered in some of the following articles.

The *sideboard*, as usually manufactured, is a large, heavy, practically immovable piece of furniture—a fixture when once in place. The space beneath it, because of short legs or no legs at all, is inaccessible, and never cleaned. An accumulation of dirt is always found when a sideboard is moved. Two designs are shown in the illustration, Figs. 22, 23 and 24, in which the sideboard is raised well above the floor, standing on high legs, while a projecting shelf keeps it away from the wall. The floor beneath and the wall behind can and will be swept and dusted. To let dirt accumulate would be an eyesore. The top is designed in the form of a slanting (hipped) roof, all parts of which are visible. This top is offered as a substitute for the common cornice, which encircles an open concealed box, which in turn conceals much dust, dirt and rubbish. Instead of the drawers sliding back into a closed compartment, the side of the drawer forms the outside finish. The space between the drawer and outside forms a convenient hiding place for vermin in furniture, as commonly made. The way in which the drawer is constructed is shown in the detailed sketches, Figs. 28 and 29. The drawer slides on a ball let into the side bar. A sideboard of this kind requires better construction and finish than is common, as the interior of the sideboard is visible when the drawer is open. The top portion is open so the wall treatment forms a background for articles which may be placed upon its shelves or in the compartments, with glass doors and panels for ornamental utensils that need protection.

A design for a punch-bowl is sketched on the lower shelf; this, my wife remarks, has no place on a sanitary sideboard. The carving is all in low relief, with no under-cut work. In this form it can be easily dusted and washed, if necessary. The moldings are simple, with their faces visible and slanting downward. Too often the quirks are deep and inaccessible to the duster.

*Extension tables*, as commonly constructed, are uncleanly pieces of furniture. Dirt finds place for lodgment in the grooves and between the slide-bars which are to be found in these tables. Dirt in this case is generally composed of particles of food, small, but capable of decay.

Without taking an extension table to pieces, it is hardly possible to clean its interior mechanism. Our sense of propriety calls for strict cleanliness in all things which relate to the preparation and serving of food, yet few housekeepers know or think of the cleanliness of the interior of their tables; they are satisfied with a pure exterior.

The designs (Figs. 25 and 26) show a novel principle in the construction of dining-room tables. The interior slides are replaced by two movable

side bars. Each leaf will have its pair of side bars.

While this apparently increases the number of parts belonging to a table, it, in fact, only removes the complicated mechanism from beneath the table, where it cannot be seen, and places it where it must necessarily pass through the hands and under the inspection of the person who sets the table. The side bar has a slot in each end, which is slipped over a screw-bolt, and made fast by turning the lever. The detail sketch shows the method of connecting the side bar (see Fig. 27). The end pieces may be used independently as small tables. Dining-room tables should be simply designed, without cumbersome ornamentation, much padding or upholstery.

Perforated veneering, splits, or leather, form good materials for backs and seating for dining-room chairs. Elaborate and beautiful chairs may be manufactured in simply-treated but finely-finished rare woods combined with stamped leather. Padded or stuffed furniture or drapery is liable to absorb the odors and small atoms of the food, and have what is often called a "stuffy" odor. It is practicable to make the dining-room beautiful and comfortable without such furnishing; therefore, I would say, avoid it.

**FLOWER TYPES OF COLORING.**—The following are combinations of colors in certain choice flowers, which may suggestively aid combinations of hues in decorative work: Vermilion, suffused with scarlet, and penciled with dark tints; ground of deep crimson, shaded with bronze; lavender, with undulatory margin of white; white, with carmine feathered markings; brilliant pink, margined white, blotched with maroon; bronze red, with white margin and deep chocolate-colored spots; lilac color, blotched with maroon; bronze red, with deep chocolate-colored spots; intense deep crimson, with black spots; deep rosy purple, with maroon, feather-like splashes.

**THE PINKS AND SCARLETS** were exceedingly rich, as seen in medieval paintings, with a certain lustrous softness, the scarlet having a hint of yellow, the pink being touched with blue or salmon, the yellow either reddish like orange, or greenish like mustard, or earthy like clay. There was also woad, a red blue, lilac, and murrey, the color of an unripe mulberry. Grays had a drab tendency. Dull gray colors are the rarest seen in the old pictures and miniatures; the people liked bright colors. In metallic colors there was latoun, a mixed metal, not unlike brass, but in several tints, according to the amount of alloy used. Gold was called red gold; the rich gilding on the old missals looks quite red compared with modern gilding. Vair was a gray squirrel color.

**EASTER PRESENTS.**—The festivities of Easter have imported quite an impulse to the trade of dealers in articles suitable for reciprocal presents, and which now take the widest possible range, though the egg of oriental cosmogony still asserts itself, being in many instances composed of silver bronze and pearl to be filled with jewels and trinkets. The manufacture of quaint and unique Eastern designs has become an immense business chiefly centering in Paris and London.

With a painted design of special value on wood, it is advisable to place a layer of paint, with its substratum at the back, as this, like the picture itself, slightly operates to prevent the wood from contracting or becoming concave.

THE GOTHAM ART STUDENTS are enjoying, at their Bond street rooms, an enjoyable course of lectures, which commenced with that on etching, from Mr. Koehler, a most complete and instructive one. Mr. Koehler gave first a short sketch of the Reproductive arts, explaining the difference between the different kinds of plates used in printing the etching, the wood-cut, the steel plate, the lithographic drawing, engraving, etc. Then taking off his coat, and putting on his apron—with all the necessary requisites for preparing the plate, making the drawing, biting in, printing, etc., before him—he went to work in a very practical way to explain the process, giving a full and complete description of the work in its various stages. When the plate was ready, Mr. Shirlaw made a very characteristic sketch of Mr. Koehler, in a few rapid touches. The plate was finished and printed with the assistance of Mr. Juengling and Mr. Kappes, and all were very much pleased with the very thorough manner in which Mr. Koehler handled his subject.

Mr. Riordan delivered the second of the course—the subject, Stained Glass. The lecture was very good, but lacked in there not being any examples for illustration.

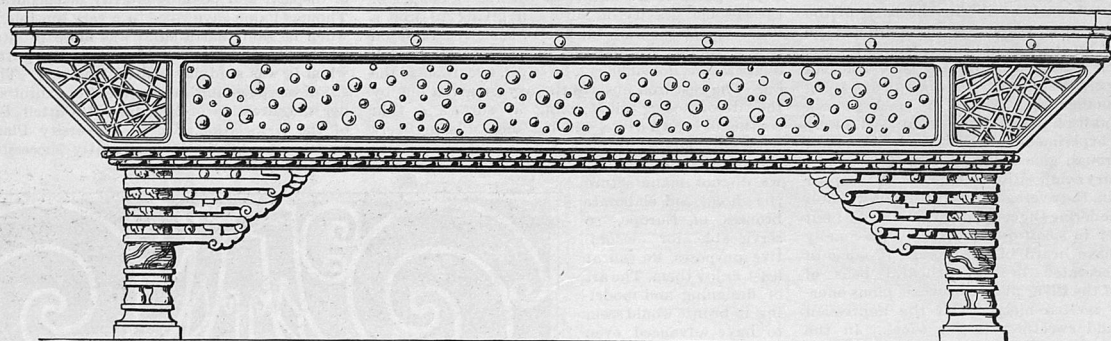
Mr. E. H. Blashfield will deliver a lecture on the Life and Works of Paul Baudry; Mr. J. Alden Weir on Bastien LePaige.

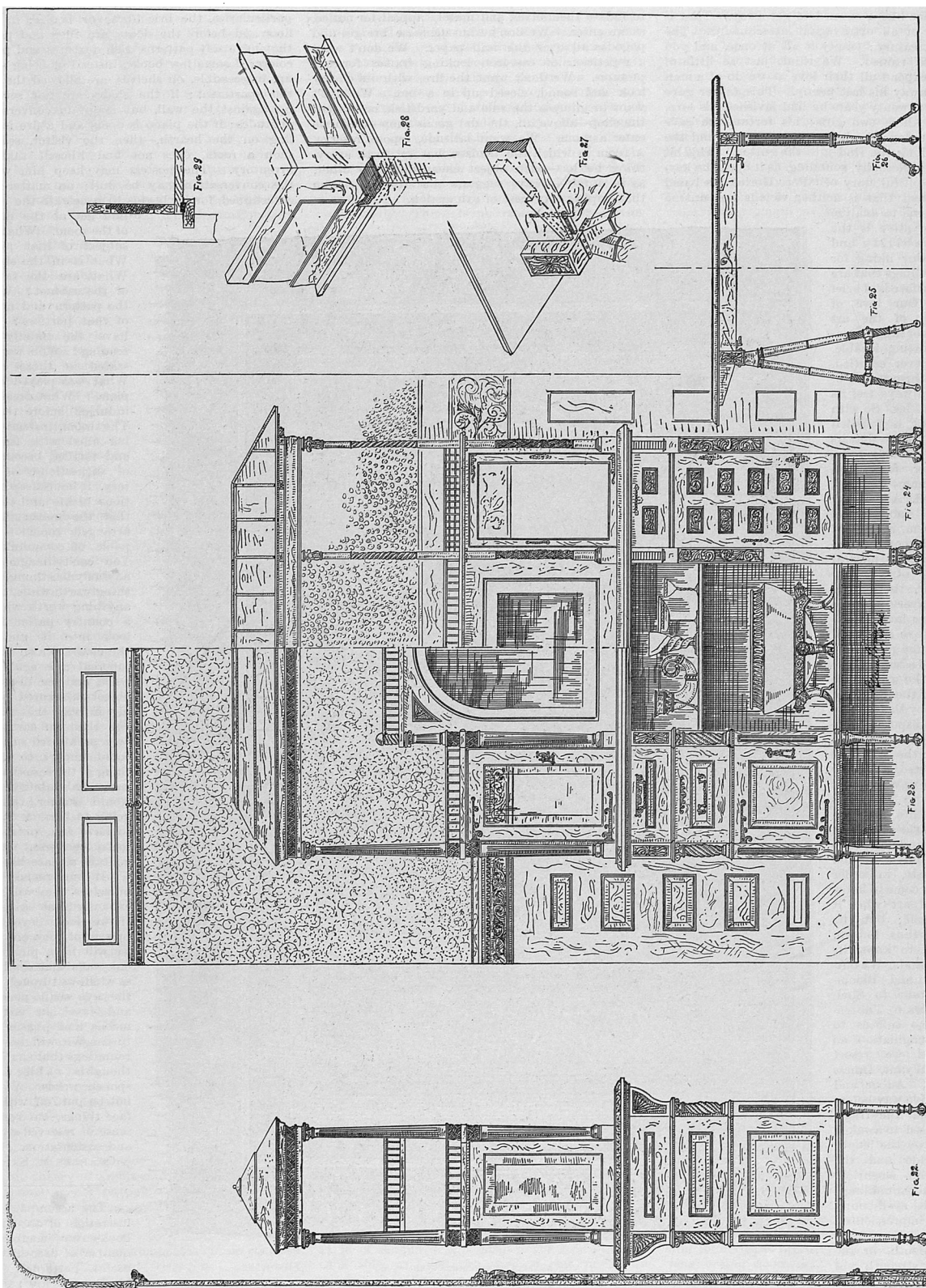
Mr. Juengling will give the third of the technical lectures—subject, Wood Engraving; and it will be a very complete one, Mr. Juengling having been for a long time engaged in its preparation. Mr. Charles Volkmar will have the fourth lecture—subject, Ceramics; Mr. G. G. Rockwood the fifth, on Photography; Mrs. Candace Wheeler the sixth, on Textile Fabrics. Mr. Shirlaw, Mr. Kenyon Cox and others will, during the season, give lectures on Composition, etc.

The school is in a very prosperous condition at present, all the classes being well attended: Mr. Shirlaw's Life Class, Monday, Wednesday and Friday evenings; Mr. Kenyon Cox's Life Class, Tuesday, Thursday and Saturday evenings; the Cast Class, Mr. Schwarzott, every evening; and the Sunday morning Painting Class, with Mr. Alfred Kappes as instructor—a very full class, and the students showing some excellent work; and a Sunday afternoon Costume Sketch Class ("Go as you please"). The school is gaining every month. It is indebted to Mr. O. M. Dunham, of Cassell & Co.; Messrs. Henry Holt & Co., and Messrs. Houghton, Mifflin & Co., for some very valuable additions to the library, the books being very carefully selected, and just what were wanted. There is plenty more room on the shelves, and they will be most happy to receive any additions to the collection.

A PICTURE we may pass by, and seldom study or feel. It tells a story, and we go to it when we want to be interested. The color of our walls we dwell in; it surrounds us as sunlight and atmosphere; it does not speak to us, but envelopes us; it forms our material environment, and is as subtle in its effects as our spiritual one. Color is the moral element of the material world.—*Edmund Russell.*

ALL effects in decorative art are studies in the relations of things. Any two things which belong to each other are related by a third that unites them—the essence of both. Unrelated things are always ugly—a load of furniture, for example.—*Edmund Russell.*





SANITARY DINING-ROOM FURNITURE, BY GLENN BROWN.